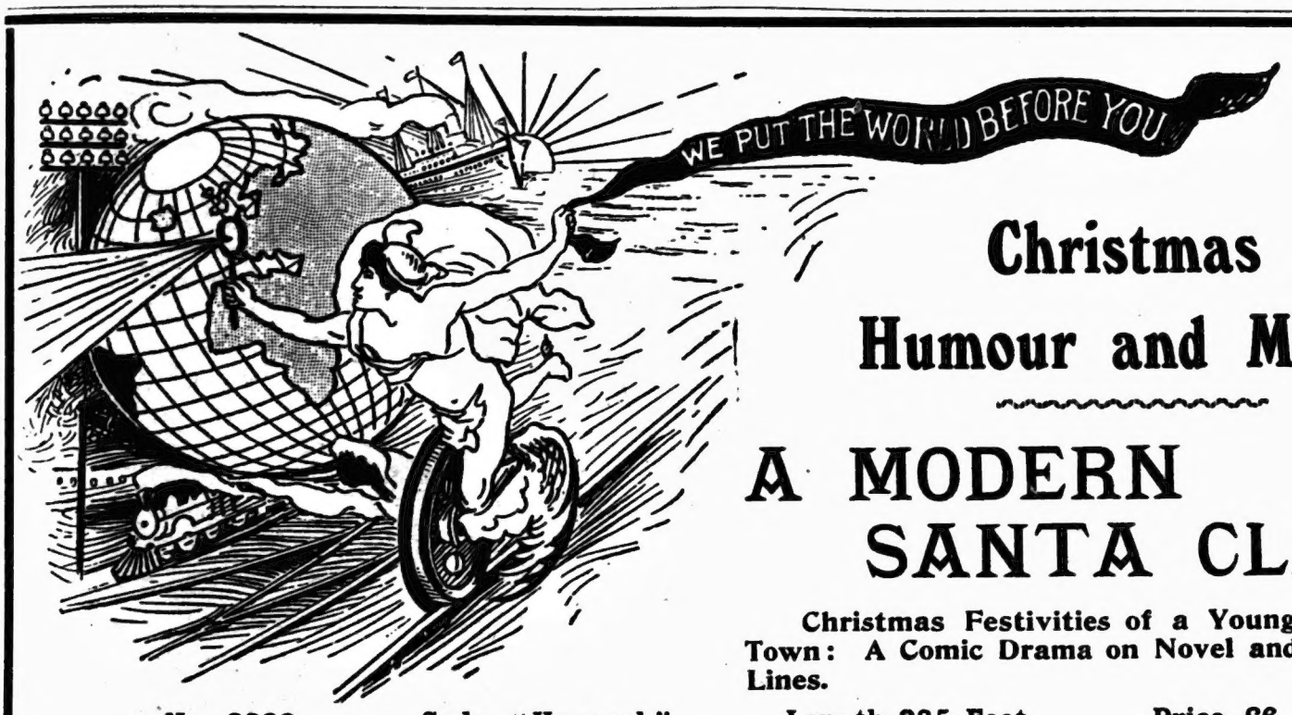
THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

No. 32. [Entered at Stationers' Hall.] DECEMBER 19, 1907. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.



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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

DECEMBER 19, 1907.

Past. In order to form an idea of what the future of living picture will be like, one needs to reflect on the great strides that have been made since the science of kinematography first became a public spectacle. So charmed were we, ten or fifteen years ago, with the novelty of an image upon the lantern screen possessing apparent life that technical defects of flatness, flicker, and unsteadiness were readily overlooked. The novelty having worn off we became more critical; not only were we dissatisfied with mere animation, but we demanded a plot, a tale, a scene, or some kind of subject which would not only present the illusion of life, but something which would appeal to the intelligence from a dramatic or educational standpoint. These features having been more or less provided, we next demanded photographic quality, rotundity, and definition. In possession of these advanced qualifications, we next required that the phenomena should be presented to our senses in a manner easy of visual perception. We complained of the flicker, and in our excessive moods began to believe that what the extremist declared about this unsteadiness being hurtful to the eyes was a fact, and so we complained loudly of this defect. Our complaint had its desired effect.

Present. To-day we rarely if ever hear a member of the audience remark on flicker. The fact is, clever mechanics and ardent scientists have bent their energies towards finding a remedy for the defect, and have been successful in well-nigh removing flicker. It has come, not in the way some of us had suspected, but it is good enough for us that the remedy has come. With this improved state of affairs, other advances have come too, so that the living picture of to-day is generally accepted as an efficient means of entertainment, sufficiently pleasant and fascinating to hold an audience for two or three hours at a stretch.

Future. What the future will be requires a seer to predict, but we may anticipate with a fair degree of certainty that there is very much more in store for us than at present we are able to conceive and, in the small space at our disposal, we can only venture to suggest a few things that will assuredly come to pass. The precise nature of our predictions we must put on record next week.

Growth of Picture Theatres. The kinematograph theatre seems to be well on the way to establish as strong a position in England as it already occupies on the Continent. The first ambitious attempt in this direction was made comparatively recently, but already quite a crop of theatres is springing up exclusively devoted to living pictures. The success of the Balham Empire seems to have brought home to showmen what a fine field lies waiting for them in London. At Peckham, the New Bioscope Co. have a permanent show which enjoys a fine patronage, and now central London is apparently to be invaded. The exhibition of Pathé's pictures at the Egyptian Hall, the shilling admission to view which also entitles one to tea *ad lib.* is almost assured of success, despite the misfortune of the management in suffering from a slight fire almost immediately after opening. We believe we are right in saying, however, that the announcement made

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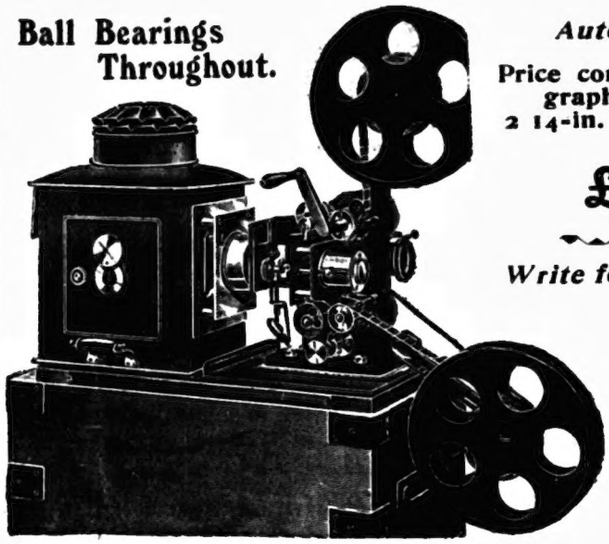

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elsewhere of the New Bioscope Co.'s action in acquiring the New Theatre for a season is evidence of enterprise in this direction which is on a much larger scale than anything previously attempted, and which will establish the kinematograph's right to an equal place with the theatre and music hall in the entertainment world. In the suburbs, too, picture shows are slowly making a place for themselves, and it is our opinion that it is in the residential parts of London that the picture man will reap the richest harvest. The Islington Empire, usually under Mr. Walter Gibbon's management as a music hall, is making its debut as a picture theatre pure and simple for a season, and we believe many other halls will be opened before the winter is through.

Topical Pars.

The biggest thing in living picture enterprise yet recorded is probably the leasing of the New Theatre, St. Martin's Lane, by the New Bioscope Co., which is running a special Christmas program there.

The annual dinner of the North Borneo Company was last week held at the Hotel Cecil. The feature of the evening was the customary Urbanora display of scenes of life in the country, of tobacco growing, the rubber industry, etc.

The management of the Sheffield Empire evidently think highly of the Chronomegaphone, which this week was billed as the star turn of the program. Commenting on this, the *Encore* asks: "What do artistes think when a picture show is the leading feature, and they follow on?"

Charles Roheder, 32, a maker of mattresses, was charged at the Guildhall with stealing a watch from Richard Venes, a clerk, at the bioscope exhibition in Bishopsgate Street. The prosecutor alleged that the prisoner was accompanied by several others. The prisoner denied the charge. He volunteered to be searched, and the watch was not found. Sir Henry discharged the defendant.

The Mesmerist, the clever film produced by the Gaumont Company, was shown at the London Coliseum on the opening night, and was received with appreciative applause. The Chronophone has not yet made its appearance at the Coliseum, but it will probably have a place in the program, for it is well known the high opinion Mr. Oswald Stoll has of the instrument.

The L.C.C. has decided to appoint an expert photographer and lantern slide maker. The matter arose on a suggestion by the Education Committee that the 450 lanterns in day and evening schools should be fully utilised as an aid to teaching. The salary attached to the post is £200 per annum, and provision is made for the appointment of two assistants at not more than £2 a week each.

On Wednesday, December 11th, deputations from both the Kinematograph Manufacturers' Association and the National Association of Kinematograph Operators were received at the L.C.C. offices, Spring Gardens, by the Theatres and Music Halls Committee. The K.M.A. were represented by Messrs. R. W. Paul, A. C. Bromhead, C. M. Hepworth, H. Lawley, E. G. Turner, Charles Urban, and J. B. Wilkinson. The object of the deputation was to make certain suggestions for the safety of kinematograph exhibitions, and to bring to the notice of the Committee the examination and registration of the operators undertaken by the Association. After questioning the deputation on certain points, the Committee promised to give the matter due consideration. The reason of the Operators' Deputation was practically the same, except that the Committee were asked to recognise the examination instituted by the Operators' Union, instead of that of the K.M.A.

THE HOLIDAYS.

We believe that it is not improbable that the larger number of the leading house in the trade will be closed for the Friday and Saturday after Christmas, and film buyers thinking of coming up to town on these days would be well advised to first of all consult our next week's issue, which will contain a definite statement on the matter.

Round the Provinces.

On Thursday evening, last week, an interesting lantern entertainment was given by Mr. W. Desborough, of Rushden, to the inmates of the Wellingborough Workhouse. Some splendid views, local and otherwise, were shown, and were greatly appreciated by all present.

At the Winter Zoo, Aberdeen, Mr. Dove Paterson's Kinematograph is showing a new set of pictures, among which On Account of a Moth, Cast Up by the Sea, and Mysterious Armour are the most attractive. Miss Lily Wallace's accompaniments to the pictures greatly add to their attractiveness.

The Swansea Palace has enjoyed capital patronage since the all picture program was started, and this week's program is a good one. The Vikings Bride, Express Sculptor, Night Watchman, Dying of Thirst, Love Conquers All, and Little Marquis are the leading subjects. Illustrated songs and selections on the gramophone also prove acceptable.

The Prince Edward Pictures are paying a first visit to the Bath Hall, Bradford, and are enjoying good audiences. Drink and Repentance, Highway Robbers, Saved from the Raft, and Diabolo Maniac are the headliners. The success of the show is largely due to the capital effects. Supers Behind the Screen furnish dialogue to a number of the scenes.

A huge audience assembled at the Dover Town Hall on the occasion of the Corporation concert this week. On this occasion pictures occupied the larger portion of the program, among the subjects shown being Difficult Arrest, Story of a Stray Dog, Day on his Own, Parisian Bank Robbery, Alps Through the Telescope, Sunday School Treat, and The Horse that Ate the Baby.

The excellent picture entertainment given at Stoll's Panopticon Cardiff, each week by the American Bioscope Co. continues to draw big crowds. Heading the bill is the The Bargeman's Child. Among a new batch of comedy pictures The Unlucky Dinner, or Thirteen at Table takes pride of place. The Hen with the Golden Eggs and England's Naval Nursery are also shown.

The New Century Animated Pictures have re-opened at St. George's Hall, Bradford. At the afternoon gathering the juvenile element was much in evidence, and could not fail to be both interested and amused. A large number of new films had been provided, these including a series of exceptional merit depicting scenes in and around Hong Kong. In the evening there was a large audience, the entertainment including Sorrows of a Clown, A Diabolo Tragedy, Young Hackenschmidts, Love Will Find a Way, and The Smugglers.

On Monday last the exhibition of New Bioscope Pictures at the Theatre Royal, Yarmouth, entered upon its eighth week, and judging by the crowded state of the house nightly, it bids fair to run another eight. All the pictures were changed, and consist of Brigand's Daughter, Awkward Man, Kind Grandfather, Realities of Life, Tragedy in a Wood, Boar Hunt, Servant's Revenge. The vocal and instrumental part of the entertainment is considerably strengthened by the addition of two ladies, Miss Maggie Strachan and Miss Clara St. Vincent, with illustrated songs.

Sunderland is rejoicing in visits from four capital picture shows. At the Victoria Hall the New Century Pictures are showing Voyage across the Atlantic, Kitchen-maid's Dream, Would-be Athlete, Airship Thieves, Tramp's Revenge, A Diabolo Tragedy, The Cupboard, Mystery of a Cab, Up-to-date Burglars, and the Heavenly Twins. At the Avenue a good selection of pictures is also being shown, among the subjects being:—Reckless Horseman, Super's Debut, Mystery of a Cab, Inquisitive Boy, Village Doctor, and Error of Justice. At this hall there is an excellent vaudeville entertainment. At Olympia the pictures include William, the Poacher, Clown Doctor, Sambo as Footman, Policeman's Boots, Awkward Situation, Bird Nesting, and Tommy and the Glue-pot. The features at the Picture Hall are Ninette, Child Model, Mad Jealousy, Error of Justice, Artful Husband, Love Will Find A Way, A Moon-light Flit, Forty Thieves, and Events in English Boxing Matches. The Pavilion here is booming the Burns-Moir Fight film for all it is worth.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

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Lanternists' Page.

BUYING A LANTERN.

We assume, to begin with, that the person about to purchase a lantern is not obtaining one on the off-chance of using or of finding it useful sooner or later, but has at least a well-defined idea of the purpose to which it is to be immediately put and, knowing this much, the thing that may be best considered first is the source of illumination.

Illuminants for lantern purposes may be divided into four classes: oil lamps, coal gas lamps, lime-light and electric light. Of oil lamps, those burning mineral oils are most usual, but the old-fashioned kind burning fatty oils may still be obtained second-hand, if not new, and is mentioned in case a fatty-oil is from any reason an absolute necessity. Coal gas lamps, consisting of either argand or incandescent burners, are convenient for exhibitions on a small scale where coal gas is obtainable, but the next class, lime-light, includes some of the best as well as some of the most usual forms of the radient. Under this head come the spirit jet, the blow-through jet, and several forms of the saturator, which is now generally combined with a jet of the mixed pattern, though formerly a separate piece of apparatus. The electric light need not be dealt with in this article, as we have an able series of articles by Mr. Hepworth at present running on that subject.

As a general rule, it may be said that except for exhibitions of a very minor character and those at home, limelight in one form or other should be used and, indeed, for kinematograph exhibitions a light of lesser power than this is absolutely useless. As soon as we consider using limelight we are at once introduced to gas difficulties, as for every kind of limelight, oxygen gas (the purer the better) is required. This gas may be purchased compressed in cylinders, from which it may be used direct, using, of course, a regulator and preferably a gauge.

In addition to oxygen, methylated spirits will be required for a spirit jet; coal gas at the pressure of the mains for the blow-through and injector jets, the latter of which must of course be used with compressed oxygen from a cylinder; coal gas at a pressure equal to that of the oxygen for a mixed jet, and ether or benzoline, as the case may be, for any of the various saturators.

The size of the room in which the lantern is to be used will, to a certain extent, govern the size of the screen, but for pictures measuring twelve feet and upwards a mixed jet or some form of saturator had better be used.

The next thing to be considered is the form of lantern to be used. Living pictures are for the present out of the question. A single lantern is good enough for showing ordinary views, but the great objection to a single lantern is the impossibility of changing the picture on the screen nicely, unless, of course, a special carrier be used, such as the Eclipse carrier manufactured by R. R. Beard & Sons, of Trafalgar Road, Old Kent Road. If a bi-unial lantern is decided on, the owner has two excellent methods of dissolving his slides, either of

Dissolving Views

which may be used at will; he may either dissolve one with the other by working the dissolving tap on the back of the lantern, or, leaving both lanterns lit up, may work the brass curtain plate in front of the condensers, and so give the effect of one picture rolling down in front of another, and rolling up again in front of a third, and so on.

The other advantages of a bi-unial are that, in case of one lantern failing, the exhibition can be continued, using the remaining lantern to the end of the lecture or display; and that some of the more simple effects may be used. A tri-unial, or as more frequently styled, a triple lantern, is a form now almost absolete, a fact which is due to a large extent to the introduction of living pictures, in which effects, however complicated, can be more readily produced.

The Lantern Body.—The body of the lantern next demands consideration, and there is no doubt that a mahogany body is best, as it is cooler and altogether nicer to handle, wears better, looks better, gives a better attachment for the front, and is a stiffer, steadier article than a metal body. Neither is it so noisy, as every tap on a metal body can be distinctly heard. Other woods than mahogany are sometimes used for the whole or parts of the lantern body, but none are so free from a tendency to warp under heat as well-seasoned mahogany. There is an idea about that a mahogany body is an expensive item, but such is not the case. If we compare the prices of similar lanterns with mahogany bodies and without, a considerable difference will be noticed, it is true, but it must be remembered that the wooden body has a metal body inside, which the metal body has not; allow for this, and the difference will be found to be trifling compared with the gain in appearance and in the other directions signified.

(To be continued.)

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Gaumont's have this week published Christ's Native Nazareth, the scriptural subject of which we made preliminary mention last week. The subject shows A workshop at Nazareth—a carpenter's shed similar to that in which Christ must have worked, The Fountain, The Wells and Evening Twilight. The fountain is the general gathering place of the town, and we are shown the women filling their long necked pitchers and carrying them away on their heads. A woman is also shown drawing water at a well, and an effective scene shows her going home with the precious liquid. The concluding scene, which is tinted, gives a good impression of the labourer returning from his day's toil in the twilight. This is, we believe, the first picture issued of the birthplace of Christianity, and its appearance at this season is particularly appropriate.

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Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

Morris, William V., 34 Grand Parade, Cork.

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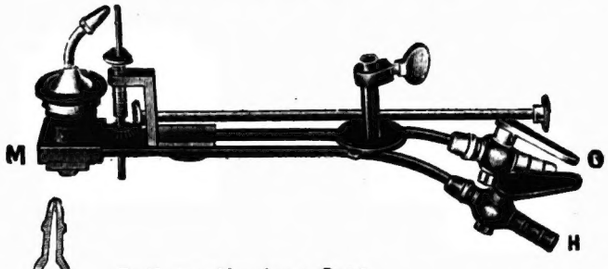

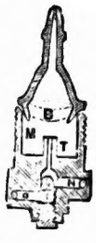

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Helps and Hints.

Autochrome Plates. H. P. Ghose (Madras, E.) writes: "In your issue for October 31st, you mention about MM. Auguste and Louis Lumiere's new invention of autochrome plates, which photographs objects in their natural colours. I shall thank you to inform me if these are already placed on the market and, if so, the name and address of the manufacturer. A few particulars regarding the same will also oblige. Thanking you in anticipation."

Answer—The plates have been on the market some considerable time and are obtainable from Messrs. Houghton's Ltd., High Holborn; Ross, Ltd., Cockspur Street; J. Fallowfield, Charing Cross Road; or Adams and Co., Charing Cross Road, all of London. With regard to particulars of the process, it is impossible to give sufficient information to be of much use in the small space we have at our disposal, but you may expect a technical article on the subject in so far as it touches the slide maker, in a future number; meanwhile the little book on colour photography, by George E. Brown, and another, sold by Houghton's, Ltd. (as above), at 2d., would be of service to you.

Control of Oil Lamps in Lanterns. In using oil lamps, the chief essential to success is to have every part thoroughly clean before attempting to use it. A good many operators fail to fully draw out the chimney, which is often the cause of smoke and smell. Some lanterns are fitted with draught regulators, and these should have careful attention. The amount of draught will probably require to be lessened after the lamp has been burning a few minutes. Camphor is often used to brighten the light; this is dropped into the oil when filling, but avoid using too much as this has a tendency to clog the wick.

The Reversing Trick Film Picture. W. Williams (I. of W.) writes:—"I understand how a great many of the trick films are produced, but an effect which puzzles me is that in which reversing appears to have been resorted to, but in the final result upon the screen the reversed portion of the scene, which in the first instance contained figures facing the audience, now are seen with their backs to the audience. How is this brought about?"

Answer.—Without seeing the particular subject to which you refer, it is difficult to explain the cause of the change spoken of, but we suspect that no reversing process was used in this instance, but that the figures acted the parts separately and two separate pieces of film were exposed. You will remember that in some reversing processes the negative is made to travel in one direction whilst the film on which the positive is to be made is caused to travel through the printer in an opposite direction. This trick in the operation of making positives is responsible for a lot of curious and apparently impossible things. The whole business of the film manufacturer is pregnant with curious dodges of this sort.

Living Pictures of Stationary Objects. B. Short (Bristol) writes:—"Will you be good enough to say how I may obtain scenes of still life for the kinematograph?"

Answer.—Presuming that you mean the pictures which are sometimes introduced between living pictures, sometimes as finals and sometimes by way of introduction, these may be produced in several ways; thus: (1) By photographing with the kinematograph camera a large picture of the scene you wish to reproduce; (2) By photographing the picture with an ordinary camera, making the negative image exactly to the size of a living picture image, and then print a film by fixing the negative in the printing machine whilst the film is translated; (3) By arranging that real living objects shall remain stationary for a definite period, and kinematographing them in the usual way.

Finishing Films Quickly. S. P. S. (Worcester) writes: "Can you oblige by giving me information respecting rapid work in producing kinematograph pictures. How are films dried quickly when they are required for exhibition same day as that on which the picture is taken?"

Answer.—The negative is developed in the usual manner and thoroughly washed after fixing. The drying process is done quickly by allowing the film to remain in a solution of pure methylated spirit for about five minutes. If you have the ordinary wheel upon which to wind the film, the bath containing the spirit can be elevated to the underside of the reel so that as the reel revolves the film just dips into the solution whilst in motion. If after this treatment the reel is made to revolve in a warm room the negative film should be ready for the printing process ten minutes after it comes out of the spirit. After printing the positive and developing same in the ordinary way treat it just as you have the negative film. Don't forget to clean the celluloid side of the negative before attempting to make your print. Many workers forget this important point in their hurry, with the result that the positive shows markings due to such uncleanliness.

Making Limes. J. Taylor, (Swinton) writes:—"Would you tell me either by post or through the columns of your paper how to make limes for kinematograph and lantern."

Answer.—A full answer to this question would involve pages of our journal, and we are not of an opinion that it is worth anyone's while to make limes, in view of the very low cost of same commercially. Lime is an oxide of calcium, obtained by exposing limestone or chalk, which are carbonates of lime, to red heat. The substance thus obtained is called *quick-lime* or *stone-lime*. When water is poured upon quick-lime it becomes very hot, and crumbles down into a powder—becomes "slaked." For this reason it is always advisable to keep limes as dry as possible in sealed tins when not in use. The commercial article sold in cylindrical form, is cut into that shape by being turned on a lathe. In some instances the lime is of a compound nature and moulded into the shape required. We might mention here that Messrs. Butcher & Sons of Farringdon Avenue are putting on the market this season an indestructible lime for kinematographers which is supposed to be unharmed either by heat or dampness. We have not yet put these limes to a severe test, but intend doing so at the first opportunity, and shall then report their behaviour.

Address Wanted. Mr. Frank Crosoer, 13, Market Place, Faversham, requires the present address of Mr. C. W. Locke, late lanternist at the Egyptian Hall. Will that gentleman kindly supply the want direct, and also post us the information?

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A FAIRY FANTASY.

Two little children are put to bed on Christmas Eve by their parents, and dream of a visit to the North Pole, where many wonderful toys are seen, all imbued with life. The children have some wonderful adventures in their dream, and finally are chased and captured by two big Polar Bears, who are just in the act of hugging them when they awaken to find that it is Christmas Morning, and they are in reality being hugged tight in the arms of their father and mother.

Length 500 Feet. **A NEW, NOVEL, AND ORIGINAL CHRISTMAS PICTURE.**

A FISH STORY.

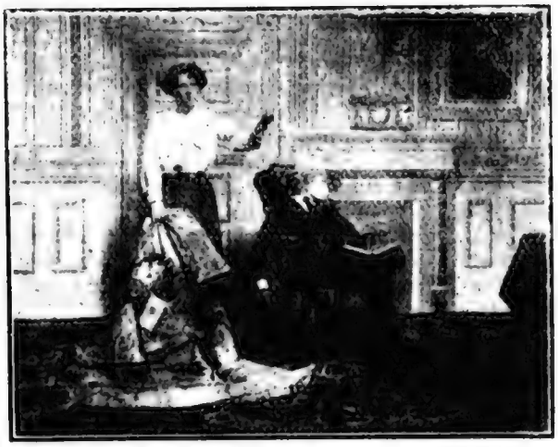
Copyright, 1907, by The Vitagraph Company of America.

Enthusiastic fisherman starts on trip—Wife wishes him luck—Has none—Starts homeward—Buys fish at store, paying for same in bad money—To his friends the sportsman tells of great luck—Arriving home proudly exhibits big catch to his wife.—Fish dealer now appears with bad money disclosing fraud—Wife and friends give fisherman the laugh.

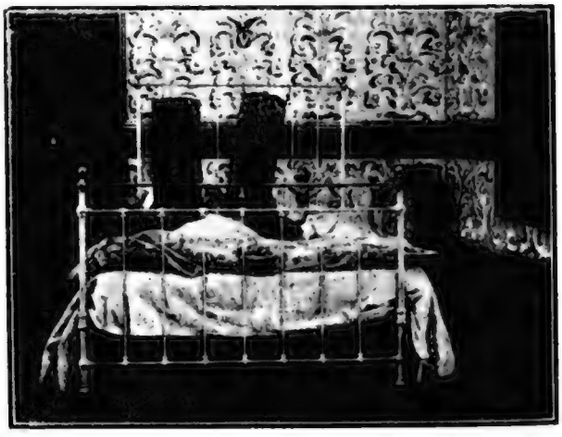
Code Word "Fishsto." **Length 450 Feet.**

A CRAZY QUILT.

Copyright, 1907, by The Vitagraph Company of America.



Husband about to retire—Wife hands him comforter (crazy-quilt) made by her mother—Is disgusted — Wife quiets him and he retires with quilt—Covers himself—Snow falls and piles up on bed — Phonographs surround him and play — Huge boots play around — Trousers move around mysteriously — Comforter envelopes him—Throws it out of window —It falls upon passing traveller who runs in fear—Bumps into policeman, gets beaten—Scene dissolves and man awakes from a dream—Removes quilt—Covers with overcoat and sleeps peacefully.



Code Word "Craqui." **Length 400 Feet.**

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The Jealous Dog	350	,,

Warwick Trading Co.

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The Limerick Craze	342	,,
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Willie's Dream	400	,,
The Blackmailer	585	,,
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Norwood Films—		
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Gamekeeper's Dog	460	,,
Tommy's Box of Tools	460	,,
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Curate's Double	435	,,
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Born Tired	315	,,
Day by the Sea	385	,,
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Adventures of a Beggar	140	,,
Mysterious Barrels	480	,,

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The Mesmerist	495	,,
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Would-be Hero	315	,,
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Vitagraph Co. of America.

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A Little Hero	300	,,
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The Veiled Beauty	600	,,
The Soldier's Dream	300	,,
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The Water Babies	955	,,
That's Not Right—Watch Me	595	,,
An Anxious Day for Mother	335	,,
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Moving Day	315	,,
Just in Time	540	,,

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Water Falls at Trollhatten, Norway	340	,,
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Mauretania's First Voyage	410	,,
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R. W. Paul.

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A wonderful adaptation of the well known story by Charles Kingsley.

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Costumes of the Period—Real Rats—Typical Scenes.

The most exquisite film production ever placed upon the market, the picture is interspersed with extracts from the verses, which are sufficient to explain the story to those who may not be acquainted with the poem. The quaint wording is an additional attraction.

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No. 162. Length 675 ft. Price £16 17s. 6d. (Less 33⅓ per cent. cash with order.)

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SEND FOR THE GRAPHIC PICTURE BOOK

Review of Latest Productions.

For the Christmas season, Mr. R. W. Paul is reviving A Christmas Card and those who have not seen this subject may be advised to inspect it, as a good example of the film made solely for use at the festive season. The picture opens with a hand presenting a card, with the Season's Greetings, to the audience. This turns over and discloses a view of a house front, where a poor waif is sweeping the snow from the steps. The front door opens and a servant appears, and orders him on. The boy is slouching away when a well-dressed little girl runs out of the door and takes him into the house. Here the child help her visitor to food, the half-starved waif thoroughly enjoying it. At the end of the meal the little girl runs to the window and beckons the boy, who follows munching a piece of cake. She points out to him the wonderful frost patterns on the window-pane, and while they are admiring these a snow-ball crashes through the glass, leaving a gaping frame. The girl picks up the snow-ball and places it on the window-sill, when it changes into a dainty fairy. The children gaze in surprise as the fairy waves her hand, describes a magic circle on the sill and invites them to step into it. Climbing up, they at once change to the same size as the fairy, who takes their hands, and all three mysteriously float away through the broken pane to the home of Santa Claus A glorious Christmas pudding gradually assumes the form of Santa Claus, who claps his hands with merriment as the fairy and her charges come sailing down into his domain. The fairy bids them good-bye and floats away again to the skies, leaving the children in the kindly keeping of the jovial spirit of Christmas. The next scene shows a poor attic. The returned waif rushes to the arms of his mother. He presents the little girl to her, and then points to the door where Santa Claus appears. She flings the cupboard open, showing its absolute emptiness. Santa Claus claps his hands and, by a magic movement, fills it with good things. Waving his arms, chairs and tables appear; the walls are decorated with holly and mistletoe and, to crown all, he magically places on the table a large Christmas tree, from which he takes a cracker, and invites the boy and girl to hold at their respective ends. At the word of command they pull, the cracker bursts, and a banner flies from it with the words—"The Compliments of the Season."

Another Paul film illustrates a visit to a Danish glass factory. The various operations of bottle blowing, affixing handles, packing, etc., are shown in detail, and the film is worth inspection by those who appreciate industrial subjects.

Bobby's Dream of Battle, issued by the Warwick Co., has an appropriate Christmas flavour. The small boy receives a helmet, gun and belt as a present from his father, and when he has gone to bed has a dream in which these articles prominently figure. In imagination he does sentry-go in front of the house, and everybody who passes has the gun levelled at him and is promptly brought to the ground. In this way a baker's boy, lady and gentlemen passers-by, a policeman and others are shot, and the boy is forced to step over their prostrate bodies, as he perambulates to and fro. Then the scene gradually fades, and the boy awakes as his little sister clambers into his bed on Christmas morning. This dainty story is effectively worked out, the merging of the scenes being cleverly done, and the film should be a welcome feature on Christmas bills.

Lovers of dogs—and the term includes the greater proportion of people who visit shows—will find something to their liking in The Pet Dogs of England, issued by the Walturdaw Co. this week. This subject, which has been included in the program at the Palace Theatre, shows practically every variety of canine pet indulged in by Society ladies, the smaller breeds being prominent. A film of this class is something of a novelty, and affords the man in the street a fine opportunity of inspecting a number of animals which are the best in their respective classes. It has been well taken, and should appeal to those dog lovers who are unable to visit the various shows.

The Williamson Co. are this week issuing Orphans, the subject of which we recently published a full description. Though advertised a little while back, no copies of this subject have so far been sent out, owing to a little difficulty at the factory, and those who order now need have no fear that the film will have lost its novelty.

The Vitagraph Co. have a clever trick film again this week. The title is "A Crazy Quilt." A gentleman is seen preparing to go to bed and takes a crazy quilt which his wife gives him. After he has fallen asleep, with his feet protruding, snow begins to fall until it is heaped up on the bed and floor, whereupon the sleeper wakes—to find no snow and to realise that it was "all a dream." He drops off to sleep again, but a number of phonographs appear, form a ring round the bed and emit notes, "runs" etc., in writing and one horn at last descends and completely covers his head, whereupon he again awakes, to again realise that he has been dreaming. He again falls asleep and this time arises, in his sleep, to put on his trousers. When he puts his leg in he pushes out a string of balloons which carry his trousers up to the ceiling. He climbs up a ladder which magically appears, but falls to the bed and again awakes. In the next dream, which duly visits him, a pair of enormous shoes execute a dance on his chest, then jump to the floor and glide across the room, leaving huge footprints behind them. He follows these to the wardrobe and when he opens the door of the latter, the crazy quilt falls out on him. He throws it out of the window on to a pedestrian, who is stopped by two policemen and belaboured by them. At this stage the scene gradually dissolves and shows the victim standing on his bed struggling to get the quilt off his head. He succeeds at last and throws it across the room, afterwards sleeping peacefully. As will be seen, there are a number of ingenious effects in this subject and showmen would do well to make a point of seeing it.

In A Fish Story, by the same firm, we have the old tale of the amateur sportsman who is ashamed to come home with no catch, and so purchases some enormous fish from a shop and attempts to pass them off as his own. Unhappily he has paid the fishmonger with counterfeit coin, and the latter follows him home and gives away the game as the fisher is boasting of his prowess to a circle of admiring friends. An amusing scene is introduced as the fisher is seen telling his good fortune to friends he meets in the street. In each case a vision appears showing him hooking the fish, which are larger each time the story is told.

For the Christmas season, the Vitagraph Co. have a special film entitled A Night in Dreamland. Two little children are put to bed on Christmas Eve by their parents, and dream of a visit to the North Pole, where many wonderful toys are seen, all imbued with life. The children have some wonderful adventures in their dream, and finally are chased and captured by two Polar bears, who are just in the act of hugging them when they awaken to find that it is Christmas morning, and that they are in reality being hugged by their father and mother.

"His Sweetheart when a Boy," is the title of a new film by the Graphic. Outside a country cottage the young lovers meet and after various expressions of their mutual affection the boy lover goes on his way, No sooner is he out of sight,

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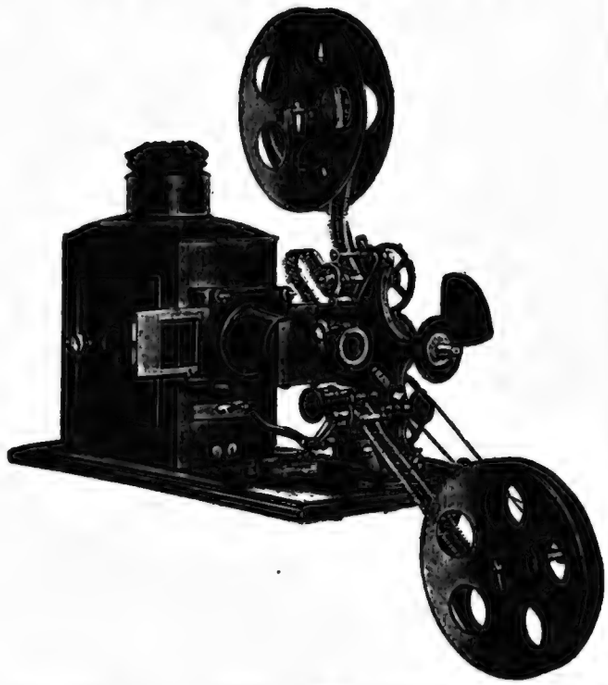

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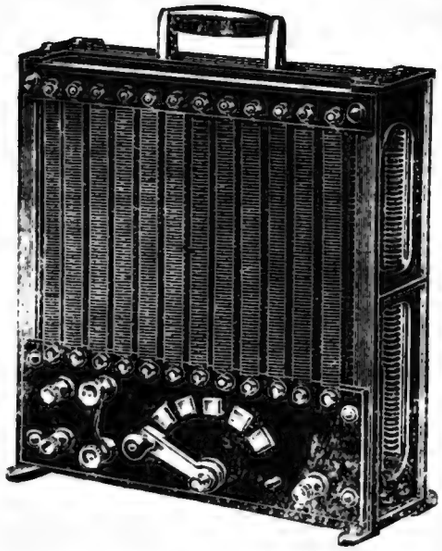

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than a big motor car stops for repairs near the cottage. The owner, a rich gentleman, falls in love with the girl and induces her to go for a ride. On their return to the house it is evident that the girl has accepted the offer of marriage, for she is seen introducing her new lover to her parents at the cottage door. The boy lover is also present at this scene, and is broken hearted at the unfaithfulness of the girl. The old people also show their preference for the poorer man at first, but the glitter of riches are too much for them, and they eventually consent to give their daughter's hand to the motorist. The wedding takes place, and outside the cast off lover seizes the opportunity as the married pair leave, to put a note into the hand of the young wife. The message (which is flashed on the screen) tells the girl that her rejected lover intends going abroad, and asks her to come and see him off. This she consents to do. She arrives with her husband to see the young man off by ship, and as he bids her adieu he snatches a kiss. Now, the home life of the married couple is shown. The man bets and becomes poor—pawns the household goods to meet his liabilities, and when at last he loses all at the race course he commits suicide. The true lover hears of the news and returns to his own country. The girl meets him as he lands, and the faithful young man loves her still, forgives all, and they are married. The whole plot is well worked out, and the technical quality is very good, whilst there is an entire absence of padding.

The number of Christmas subjects put out this year, already large, is still further added to this week by several firms. Among these is the Urban Co. who have issued "A Modern Santa Claus." This is on rather different lines to the many spectacular and sentimental subjects issued for the season. It is a comic, and has for its hero a gentleman who has been invited to go to an evening party in the character of Santa Claus for the benefit of the children. As he is dressing preparatory to going out, a friend comes in and persuades him to first of all pay a visit to a restaurant. He agrees and takes considerably more liquor than he can carry. Returning to the street he buys a number of toys for the children and sets out to fulfil his appointment. On the way he comes across a rag picker with a large basket strapped to his back and charters him to carry him to the house. Man and toys are rapidly packed in the basket and carried to the scene of the party, where the guests are becoming impatient at the delay. The fuddled Santa Claus is precipitated on to the carpet by his novel steed, to the huge delight of the children, but to the horror of the grown ups, who are still more disgusted when the tipsy man attempts to embrace one of the ladies. While the children gleefully seize the toys, the guest is ejected into the street and there left to repent of his folly. The picture is of good photographic quality, a moonlight effect being well done and the acting is also of a high standard.

The Urban Co. have another comic of exceptional clearness in The Curate's Double. For the purpose of this subject, the company have secured two actors with a most remarkably close resemblance to each other. One of these takes the part of a curate, the other is a dissipated young man with a wife who vigorously resents the attentions she finds him paying to a barmaid. It is through the endeavours of the gallant young man to escape from his wife's anger that all the trouble arises. While running away from her along the sands (the action takes place at a seaside resort), he espies a bathing machine with the door open, enters and changes into the clothes he finds there, leaving his own behind. The clothes he has taken belong to the clergyman who has such an unfortunate resemblance to him, and when the wife comes up and inspects the clothes in the machine she naturally jumps to the conclusion that the man in the water is her husband, and wades into the water to reprimand him with an umbrella. Meanwhile the real husband is suffering a number of falls in an endeavour to ride a donkey on the cliffs, and here he is discovered by the real cleric and the irate wife. The two run into a conjuror on the sands, and are detained by him. When the wife turns up he commands them to take off their jackets, and by magical means these instantly fly on to the persons of their real owners, so that the parson and his double stand forth in their own characters once more. This is undoubtedly a comic of fresh character, and it gains in attractiveness from the clearness and steadiness of the pictures. The close likeness of the two men, illustrated by head and shoulder views, is an additional source of amusement.

Born Tired, also an Urban film, is a comic of a more subdued character, but to certain audiences it will probably make an even stronger appeal. The opening scene shows us a portly young man at his toilet, preparing for the city. He is evidently of opinion that he has had insufficient sleep, and after a series of wide yawns falls on the bed and doses off, to be awakened by an indignant servant and sent off to the office. His sleepiness leads to an amusing and very cleverly managed scene in the tramcar on the way. He gradually falls off to sleep again with his head resting on the shoulder of the man nearest to him. The latter pushes him off several times, but in each case the tired man relapses into the old position. On arrival at the office he takes his seat at a desk, picks up a letter, and is sound asleep before he is half way through. His fellow clerks are greatly amused, and annoy him by imitating the tickling of a fly with a piece of paper, but this is insufficient to arouse him, and at last one bangs a ledger on the table, and the sleeping man, starting up, upsets his table and all on it. When business is over, the hero goes to a restaurant to play cards with three friends, and again falls to sleep. His indignant companions remove to another table and play without him, and when he awakes and leans forward to put a card on the table he imagines to be there, he is precipitated to the floor. The conclusion of the subject shows the tired man, in a head and shoulder view, indulging in a series of luxurious yarns.

Willie's Magic Wand, also of Urban make, is also suitable for Christmas. Willie's father, a magician, amuses his little son by experiments with a magic wand. Willie yearns to possess the wand and work his father's wonders by its means. He succeeds, appropriates the wand, and departs in search of subjects. He wants to play out of doors, but a snowstorm prevents. He raises his wand, the storm ceases, the sun shines, and the snow gradually dissolves. Next he touches grannie's face as she sleeps. She awakes, horrified to find herself adorned with complete masculine beard and moustache. Willie then turns to grand-dad enjoying his paper and soothing liquids. Willie steals behind and touches the tumbler and syphon. Grand-dad, surprised to find a full glass, proceeds to drink, but the fluid turns to flour, which flies over the old man. He collapses on to the floor, whereupon a syphon moves itself to the edge of the table and plays upon him. Next, cook is shown preparing a monster fish for dinner. A touch of Willie's wand and the fish rise from the table and offers battle to the affrighted cook. In the next scene the lazy boy is asleep in his pantry. Willie touches the brushes and they automatically clean the dirty boots and black the sleeping boy's face. The film then shows Willie's tea-time. Mother cuts a slice of cake. Not large enough. He asks for more. She cuts another slice. He desires the whole cake. She declines to give it and removes his plate altogether. Watching his opportunity, Willie touches mother and cake with his wand. Surprised at herself, she suddenly hands Willie the cake, which he proceeds to enjoy. Father, informed of the magic occurrences, now desires to investigate. Willie owns up and as a punishment is converted into a girl. He hastily promises amendment and is again transformed into a boy.

Hepworths have a full program of five films this week, four of which are of their own manufacture, and one being of the well-known Rossi make. The latter is called the Convent Gardener and shows the gardener at the convent, after finish-

ing up certain work, taking a seat in the garden and beginning dozing. A maid glancing over the wall sees an opportunity for fun. She goes away for a moment, and coming back pours upon the man's head a supply of water. The old man as he struggles to awaken himself feels convinced it is raining andputs up his umbrella. A continuous downpour on top of the umbrella startles him, and he jumps up in confusion to explain as one of the nuns appears on the scene. The good woman laughs at the idea of rain and, going through the garden gate, brings forth the culprit and extorts an apology.

The principal film of Hepworth's own make is called Serving the Writ. In the first scene the proprietor of a milliner's shop is seen serving a gay young lady. The shopman brings to her attention a bill which is somewhat overdue, but she tears it up and walks out, whereupon the infuriated tradesman applies for a summons. Then in company with a policeman he goes out to serve it on his customer, who is an actress, but as the two approach the theatre they are espied by the girl and, while the door keeper delays the men at the door, she slips out another way and makes off on top of a coach. This coach is stopped by another policeman, but the girl knocks at the door of a private house as the pursuers come up and, while they are enquiring at the door, emerges from the coal hole and makes off to the sea-shore for a bathe. The men charter a boat and bear down upon her as she swims about with a friend. The two friends have just time to enter their bathing machines before the men come up, and the latter content themselves with noticing the number of the machines and then go off to give up the boat. The girls take advantage of their absence to change the numbers, so that the real culprit escapes and her friend is captured when they emerge. At the last, however, the serving of the summons is successfully accomplished; the writ is concealed in a bouquet and a handsome young man hired to present it to the lady.

In The Painless Extraction Hepworth's tell the story of a man who has been suffering a sleepless night through an ever present pain from a tooth, and makes a determined resolution to go and have it drawn. With his face bound up he makes off to the nearest dentist, and being shown inside comfortably seats himself in the operating chair. The application of gas is successful, but the man's dreams are uncanny. He feels his head swell up and become detached from his body. It floats upward at an ever increasing pace beyond the housetops, and through space right up to the stars. Picking out the largest and brightest, the head settles upon it, where it is attacked by numerous imps who dig and prod it in tender places with different implements. Climbing to the mouth, they select the worrying tooth, and after carefully surveying draw it out. The patient gradually comes round, and sees with delight the dentist holding a huge tooth in the forceps, and placing his hand to his head it dawns upon him that his pains have ended, when, jumping from the chair, he shakes the dentist's hand warmly and expresses his hearty thanks.

The fourth Hepworth subject has the title, The Stolen Bridle. A tramp sees an open stable door, and close by a bicycle carelessly left resting against the wall. Creeping up he walks inside the stable, and taking down a bridle jumps on the bike and rides off. The thief has hardly mounted, however, before the horse comes out of the stable and quickly follows on his track. The intelligent animal races closely after the tramp, heading him off first one way and then another. The man tries to turn off first to the left and then to the right, but the animal persists in keeping him in one direction. The strange sight of the detective horse soon draws attention, and as the peculiar looking rider carrying the bridle comes into the street, followed by an infuriated horse, a policeman endeavours to stop the chase. The man, however, dodges the bobby and rides on, persistently followed by the animal. A number of policemen follow on the track and watch with surprise the horse drive the man right down to the sandy beach. Round and round the tramp rides, but still the horse cannot be shaken off, and the animal's close proximity makes the man shiver with fright. Jumping from the bike, he endeavours to make a dash for it, but the horse is after him again, and brings him to the ground, when the policemen come up and arrest him, while the horse is quieted when he regains his bridle.

We are informed that Gaumont's will shortly issue a subject which will have for its central idea the magical effects of a supposed-to-be marvellous tenor voice. The particular voice of the singer in this picture has the effect of sowing destruction and making chaos with everything within the range of its sound or vibration.

Bluebeard is a realistic staging of the old English pantomime, for which Gaumont's are responsible. The subject shows Bluebeard choosing his beautiful wife—the marriage—the trust of the bunch of keys—the secret chamber—the secret discovered—the murdered wives—return of Bluebeard—Revenge—five minutes to live—the rescue—death of Bluebeard.

In The Adventures of a Roll of Lino a workman, at the wish of his wife, buys a roll of linoleum when he has finished work and his awkwardness and total incapability to grapple with the cumbersome load leads to many ridiculous accidents. He has a peculiar knack of swinging round the end of the roll and in this way he upsets a coster's barrow, knocks down a lamplighter, smashes in a silk hat, rams a policeman, and sweeps passengers from the top of an omnibus. In every instance he comes off worst, being severely punished for his carelessness by his victims. In the end he makes a bolt for it and precipitates himself into a tank of white wet plaster which is standing outside some buildings. He is fished out by the workmen and eventually arrives home struggling with the roll of linoleum and making desperate efforts to clear the lime from his eyes.

"The Mesmerist" is probably, with the exception of "Nazareth" the star film on the Gaumont list for this week. The scene opens in a room where people are gathered at an entertainment. There is a mesmerist among them who offers to hypnotise anybody in the company. Mr. P. scoffs at mesmerism and offers himself as a subject—he succumbs—and is made to generally act the silly, but he has learnt the secret of mesmerism. In the next scene he is in his dressing-room, and standing on an easel is the portrait of his sweetheart. On this he exercises his mesmeric influence and causes the portrait to assume a life-like appearance and dance. He then turns his attentions to his valet, whom he causes to dance in a ridiculous manner. Passing along the street a porter collides with him, and as a punishment he orders the man to ascend into space, and we see the poor unfortunate individual dancing in the air several feet above the door-way. Then he wants to hire a cab, but the cabman will not take any notice, so he mesmerises the whole affair, which then commences to go backwards fast. He next visits a circle of Spiritualists who cannot make the table go. The mesmerist sets the whole turning, chairs and people. He wishes to occupy a seat in some gardens which is occupied by soldier and nurses, with one wave of his hand the standing perambulators begin to whirl away followed by the girls and their swains. The police are at last set on his track, and they are on the point of taking him, when his mesmeric influence causes the whole crowd to run backwards. He arrives at his room exhausted and faint, and the police think they have now an easy capture, but he suddenly awakes to find them present and expels them backwards through the door-way. This is one of the most clever and finely staged films which it has been our pleasure to notice in our columns. It should feature largely in the coming season's program.

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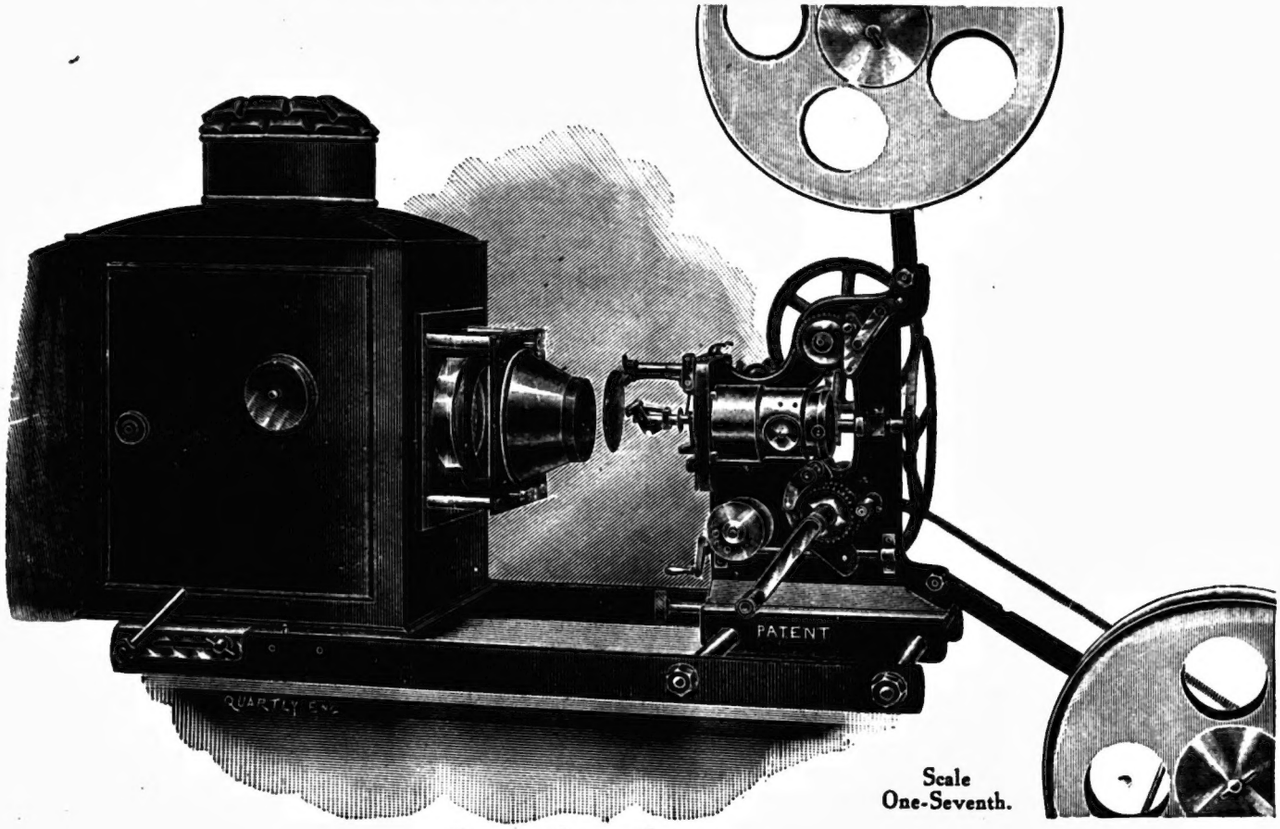

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